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We drew a comparison last term between the musical work of Germany and France in the seventeenth century. And this time we may devote ourselves to the music of this country, which in its own way was quite a characteristic of the national disposition. Those of you who know anything about the story of musical development will remember that this country was very much to the forefront in the days of Elizabeth and James I. They produced some of the finest choral music of the time, and in Virginal music

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the counterpart of our modern pianoforte music, they were very far ahead of all the rest of the world. You will also remember that the beginning of the seventeenth century was marked by a great change in the attitudes of composers towards their art. Till that time they had been mainly preoccupied with Choral contrapuntal music in which the idea was to combine melodious voice parts – and that even their instrumental music was constructed with similar understanding. But they were beginning to get a feeling for harmony independent of the effect of the separate lines of which it was made up and were becoming conscious of the possibilities of melodies and vocal solos supported with simple chords.

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When the great polyphonic composers Palestrina (1526-1594), Lasso (1532-1594) Vittoria (1548-1608) Marenzio (1550-1599) died the principal Italian composers diverted more of their energies to the new line of art in the earliest experiments at Opera, Oratorio, Solo cantatas and such things, and the old lines of art such as Choral Church Music, and Madrigal were more or less neglected. Their whole attitude of mind changed decisively, at all events among the most gifted composers, and they soon developed the habit of seeing things in the light of progression of harmony, which distracted their minds from counterpoint what we call harmonic music, and the

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modern scales. Which was ultimately due to land them in the types of what we call the classical style of sonatas, and symphonies and operatic music of the type of Mozart and Beethoven. Here the difference of National Temperament showed. For while the Italians swung over uncompromisingly into the cultivation of the new style our English composers moved much more leisurely, as is our wont, and tried to keep hold of the excellence of earlier arts while taking advantage of the new paths offered by the new, with moderation and circumspection. The great era of choral arts in Italy practically ended before the year 1600, and comparatively little of first rate importance in that style was produced after that date. The most prominent composers such as Monteverdi, Caccini, Rossi, Cavalli giving their minds to the music of Opera and Cantata. But in England not only did our composers continue to divert their best energies to the old kind of contrapuntal music for fully a quarter of a century longer but they produced a large proportion of their finest compositions

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in that style after other nations had given it up. Several of the greatest of our composers in the choral style lasted on until the time of Charles I. The great William Byrd who was one of the most important composers of his time lived 'til 1623. Willbye, one of the greatest of all the madrigal composers must have lived 'til after 1614 – though we don't know the date of his death, Thomas Weelkes appears to have lived 'til after 1618. Orlando Gibbons, one of the most characteristic and strong composers we had, lived 'til 1625. Dowland, the famous lutenist and one of the most delightful of composers in his way, lived 'til 1626. John Bull who didn't write 'God save the King' though he was in other respects much before his day in adventurousness (?) lived 'til 1628, and Dering 'til 1630. They were all more or less representatives of the old order of things, and brilliant manipulators of musical counterpoint. But though the respect of English composers for what they knew to be good made them seem in a sense not wholehearted in their acceptance of the new order of things, as a matter of fact the grand (?) tendencies of art in a secular direction were perceptible in this country quite as early as elsewhere. Considering the absence of means of rapid communication in these

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days it really is very wonderful how universal the movements(?) of art were in their concerns (?). The secular spirit of the age can be seen in the madrigals and the ballets which were written in this country even before the 17th century began. Thomas Morley (??) was rather a wonder in this respect – for he was not only a very learned musician and the writer of one of the most trustworthy treatises on the music of his time – the famous ‘Plain & easy introduction to practical music’ which came out in 1597, but he wrote the very liveliest and most genial vocal music full of tunes and merriment. His ballets, copied in principle from the Balletti of the Italians which were dances tunes written for voices, are the best and brightest of their kind – and they began to come out as early as 1595. What is to be noted about them is that they are full of rhythmic invention(?) and are very tuneful which makes them contrast strongly with the old serious choral style in which there was as little rhythm as possible and less time and definite figure(?). He also wrote music for stringed instruments and some “Aires” to play with the lute and the bass viol. Little songs with simple accomps.

Compare the outburst of French Chanson xxx also
just at the same time.

and this is the line in which English music showed its sympathy with the new developments most profusely. It is indeed most surprising to see the rush of little works in song form which came from English composers just at the beginning of the seventeenth century, as if in sympathy with the monodic style, as it was called, which was just springing into such vigorous life in this stage. Some of them it is true, were harmonised for several voices, like part songs; but they had the simple character of aptly harmonised tunes. Such were Robert Jones's Aires of four parts, which came out in 1600 – 1605. Such also were Thomas Ford's collection of "Airs for four voices to the Lute" which came out in 1607. But solo songs also came out in profusion. Such as Philip Rossiter(?)'s collection of "Airs set forth in song to the lute(?)" 1601 and some of Coperario's songs published in 1606

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and the Ayres of Alfonso Ferrabosco 1609. One of the best of these writers of Ayres was Thomas Campion who was also a poet of no mean order. He brought out his first two books of Ayres in 1610 – containing Ayres for two, three and four parts with accompaniment of lute and viols and two more collections in 1612. And in the year 1613 a set of “songs of mourning, bewailing the untimely death of Prince Henry”, Charles I’s elder brother, was published, of which the words were by Campion and the music for voice and lute accompt by John Coperario. This great activity of song writing by the composers of the time show how the taste of amateurs was changing from delighting in singing madrigals together, to the performance of singing solo song

Masques.

music. But this solo music was cultivated only in the form of isolated solo songs. The English of the most prosperous classes of those days were very fond of masques which was an entertainment of a rather fanciful and artificial description something like the masquerades which were in favour in the French court, which had some national characteristics of their own. The French, I fancy, had more dancing in their masquerades – and the English had the better literature. In fact the greatest poets wrote the words for them – of course, and the feature of the best of them was the dainty little lyrics(?) which were introduced into them. In such things they differed conspicuously from the Italian musical dramas. As the Italians went in for dramatic interest, and dramatic expression, while

Masques in Henry VIII reign.

In the Stuart times.

James I

Campion. Born 1575.

Observations on the art of English Poesie 1602.

Several books of Ayres, beginning with the first set
1601.

Volpone is mentioned by Pepys, Jan 14th 1665.

the English went in for dainty little elegiacs – which were not calculated to stir the soul at all but rather to serve dainty elegant little entertainments. We hear of Masques in Henry VIII's reign. One was given in 1512 and in 1530 a masque is said to have been given at Whitehall, consisting of "music and dancing and a banquet with a display of grotesque personages in fantastic dresses".

Masques were also given in Elizabeth's reign. Then the Stuarts were fond of theatricals of all sorts. Even in James I's time the taste for theatricals was so lively that there are said to have been no less than 17 playhouses in London. Those were the great days of our famous dramatists. Shakespeare and Beaumont and Fletcher, and Ben Johnson, Marlowe and Webster (Stanley, Chapman, Haywood). In 1605, that is early in James's reign we hear of the masque of Volpone by Ben Johnson being given with music by Ferrabosco. In 1607 a Masque with words and music by Campion and others was performed at Whitehall before King James, in hour of the marriage of a Lord Mayor. One Robert Johnson, who was a

Lanier was a man of varied talents. He sang the music and painted the scenery in these masques. Wrote music for Ben Jonson's 'Vision of Delight', made Master of The Kings Music by Charles I. discarded (?) for an Italian who came to England in Elizabeth's reign.

Ludlow was one of the castles on the Welsh border, built to keep the Marches as it was called, from a series of incursions from irrepressible Welshmen. Comus was performed on the occasion of Lord Bridgewater's being appointed Warden of the Marches.

lute player wrote the music for Middleton's play *The Witch* in 1610 and Beaumont and Fletcher's *Valentinian*(?) in 1609 and for Ben Jonson's masque 'the gipsies' (?) in 1621. We hear of a masque being given before King James I in Brougham(?) Castle in 1617, the music of which was written by Mason and Landon and is curious for containing some attempts at something like recitative. The responsibility of first attempting recitative in this country is generally credited to Nicolas Lanieri who announced(?) his employment of the form in his music for a masque of Ben Jonson's xxxx which was performed in 1617 at the home of the Lord Mayor(?) in honour of the French Ambassador. When Charles I came to the throne the taste for courtly masques seems to have increased. Just when the King was getting into difficulties seems to have been the time when we hear of most frequent performances of masques at court. In 1633 (Laud's appearance on the scene as Archbishop) we hear of William Lawes and Simon Ives receiving £100 from Lord Commissioner Whitlock, to supply the music for Shirley's 'Temple of Peace'. In the following year 1634 the most famous of all English masques, Milton's *Comus* was performed at Ludlow Castle, the music being supplied by Henry Lawes, brother of the William aforemtd. This brother was the most prominent writer of the songs characteristic of this period, and I think this was his first appearance

William Lawes date of birth unknown.

Musician in ordinary to Charles.

Joined the Royalist army. Killed at the siege of Chester 1645. Stray shot.

Henry Lawes 1595-1662. Pupil of Coperario.

on the scene. Some of the songs have survived. 'Sweet Echo fairest nymph' is given in Burney's (?) history, and these can be found in MS in the British Museum. They are very slender little things, with a sort of English flavour to them, which are given seemingly in two lines, the last to the voice part, from which the accompanist had to supply chords, just as it was done in the early monadic music in Italy. Of the profusion (?) of these masques we hear "the Triumph of Love" (Le Triomphe d'Amour) being given at the Duke of York's Palace in the Middle Temple; with music by William and Henry Lawes in 1635. Of the masque called "the King and Queen's entertainment" being given at Richmond, when Prince Charles (well known in later days as Charles II) made his first public appearance at the age of 6 and danced in it in 1637, when the King's troubles were getting severer, and Hampden came to the fore and refused to pay his money(?), we hear of "Britannia Triumphans" at Whitehall, for which Davenant wrote the words and the famous architect Inigo Jones supplied the scenery. Of the "Microcosmus" in the public theatre in Salisbury Court; of "Luminalia" (?) in the

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“Festival of Light” which the Queen, Henrietta Maria and the ladies of the court performed. The decorations being again by Inigo Jones and the music by Nicolas Laniere. In 1638 we hear about “The Glories of Spring” and “The Temple of Love” in which the Queen and her ladies again took part. And in 1639 we hear of the “Xxxxxxx Xxxxxxx”. This is getting very near the outbreak of the war. For in 1641 Stafford was attainted(?) and executed, and in 1642 Charles unfurled his standard at Nottingham and the first great battle of the Civil War, the battle of Edghill, was fought – and then of course, as far as Charles’s reign was concerned, Masques and Music came pretty well to an end. And he came to an end himself in the street in front of the banqueting hall in Whitehall in 1649. Charles’s reign was singularly barren in compositions. It has

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always been a favourite theory of writers on music of Stuart proclivities that the time of the Commonwealth and the attitude of the Puritans towards music was the cause the temporary breakdown of music in this country, and the cessation of the outpouring of music which was characteristic of Elizabethan times and James I's. Nothing could be more obviously untrue. The great musical period which is always known as Elizabethan, though it lasted over her time, came to an end in Charles's time. As I have before said a number of the finest representative composers of the church style died just when Charles came to the throne; and no composer of anything like equal power came to take their places. Cromwell and his roundheads might just as well be credited with the first development of Opera in Italy, and the

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outpouring of choral music there. It was neither Cromwell's fault than Charles's. Of the two I think the collapse of fine(?) music might more justly be credited to Charles I. For he certainly encouraged the new kind of art in his masques. But the truth is the new departure in music in England as elsewhere, caused the art to go back to a much lower level than previously – when they gave up cultivating church music they gave up an artistic system well furnished with admirable artistic methods for a kind of art in which all the methods were yet to seek. Artistic method is purely a matter of growth and even in a lifetime of ordinary length a man may see what vast enhancement of method may be attained. Those of us who can remember the days

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before Wagner was known(?) in this country realise what immense advances have been made in all departments of art in 40 years and what immense advantage our younger composers enjoy, from those who were brought up in the palmy days of Mendelssohnian fervour. But even to get to Mendelssohn required some centuries of artistic development – and in Charles's time composers were just at the bottom of the ladder and knew little of harmony and less of instrumentation. It had all to be found out. But no doubt they were enthusiastic about the new kind of art and perhaps thought what they were doing was very fine – maybe to us it seems almost too childish and elementary to be worthy of more than intellectual appreciation.

End of 1st lecture 1910

Barnard contains works by Tallis, Byrd, Gibbons,
Morley, Farrant, Batten, White, Tye, Bull, Weelkes.
None of whom composed in Charles I's reign.

The publications of Charles's reign are indeed so few and so insignificant they do not afford us much to think about. Some fantasies for viols by East came out in 1638. The last collection of Madrigals (with accompaniment) came out in 1639. The composer being one Porter(?).

Some motets by Pearson came out in the same year – one of the most important publications was Barnard's famous collection of church music. This was however, not of music produced in Charles's reign but a collection of the fine? old music of earlier times. And it is curious mainly because it came out in the year 1641 – which was the very year in which a commission was appointed by the house of Lords to consider the state of Church Music and reported unfavourable thereupon (being still in Charles's reign) and was the preliminary whisper before the reaction against church music altogether and the attack that was made upon it by the Puritans. Which resulted in organ and church music being very generally destroyed throughout the country during the war.

William Child, pb.Bristol 1606. Chorister at Bristol Cathedral 1631. 1632 organist of St George's Chapel as successor to Mundy. 1660 Chapel Royal. 1663 Mus Doc. D. 1697.

His salary being in arrears at St George's he told the Authorities if they paid him, he would repay the choir, which he did.

A more significant product of the time was Child's Choice Psalmes in 1638. This was published with the title of 'Choice music of the Psalms of David for three voices with a continuall base either for organ or for theorbo.' And they were an attempt to provide sacred music in the new solo style. Anything more feeble could not well be imagined – compared with grand old high style of Church Music they are positively silly. But they suggest the anticipations of the well known Restoration Church Music of Pelham Humfrey and Purcell and Blow in the second Charles's reign, in a feeble attempt at a kind of declamatory recitation and torturous crude tunes for solo voices. They were the premonitory (?) signs of the verse anthems. Not indeed that verses were unknown – for we find what are called verses (that is pastorals? For single voice) in the works of Byrd and Easte and those who belonged to the Elizabethan epoch but their style was still noble and

Very important to realize the facts about the situation in Charles I's reign. Music was almost in abeyance, not as much through social causes as through causes which are internal to the art itself. Revolution of 1601 in Italy was beginning to make its effect in the country and Englishmen were slow in adopting their style(?) to the new order of things.

The publications of Charles I's reign are only:

1627 Hiltons Aires or Fa Las,

1629 Tilman's (?) translations of French Partsongs,

1630 Peerson's Motets,

1635 reprint of Parthenia,

1638 Easte's pieces for viols/an edition of Siren(?)

Coelestes(?)

1639, Porter's Madrigals with basso continuo,

Child's Choice Psalms,

1641 Barnard,

1648 H& W Lawes, Choice Psalms.

whole Child's is infantile and elementary to the last degree. Charles's reign thus appears as a sort of interim period – owing to general causes in the evolution of musical art. Mainly the change of attitude of composers and a change of taste in secular directions of which artistic method was a yet inadequate. When the commonwealth was established, music revived. And when Cromwell was established as Protector music was again actively cultivated. But the strange thing was that the aversion of the Puritans to music in church drove people to cultivate secular music. It seems very odd that the Puritans should have caused a cultivation of dances and secular songs, but as they did not encourage musicians to supply sacred music there was nothing for it but for them to give their attention to secular music – and the publications of the Commonwealth time and musical activity of that time compares very favourable with that in

Illustration

William Lawes' Dialogue

Charles I's time. William Lawes was unable to minister to this music, as unluckily he had been killed in the siege of Chester fighting for the King in 1645. But Henry Lawes was in great favour and produced collection after collection of his little songs in 1653, 1655 and 1658. This was much appreciated on account of the subtlety with which he interpreted the accents of the little poems he set. They haven't much melody to speak of but connoisseurs (?) were very keen upon good declamation in those days and even developed rules for it - and Henry Lawes satisfied these ideas most completely. Among other composers who gave their minds to this class of composition were Coleman and Wilson. We must infer however that though favourable circumstances enabled the compositions to be published at this time, the productions themselves in some cases belonged to Charles's reign as we find in some of the song collections brought out by Playford and some of William Lawes's works. Among those are some curious dialogues which were very characteristic of this period. Being founded on imaginary meetings of characters from

history and legend or imaginary abstraction. Of them one of the best examples was a dialogue of Philomel and Charon by William Lawes. And there is also a one between Venus and Adonis by him. One between Sylvia and Thyrsis by Coleman and one between an nymph and a shepherd by Nicholas Lanieri. These have the counterparts in the sacred dialogues of the German Composers of which you heard examples last term. The commonwealth time was also notable for the publication of much instrumental music such as Simpson's famous divisions for the viola da gamba, Locke's admirable suites for strings called the Little Consort and the sets of dance tunes such as the 'court ayres' published in 1655 and the dancing master published by Playford in 1650 and 1659 and we hear in all directions(?) of meetings of people in private houses for the mastery(?) of instrumental music.

~~The distaste of the Puritans for elaborate Church Music during the time of Cromwell's Protectorate drove lovers of music to cultivate secular music of all kinds and caused the taste for instrumental music which was becoming apparent even in Charles I's reign to arrive at something definite.~~

We know that instrumental music was attempted in Charles's reign for Easte printed his pieces for viols in 1638, and though unpublished, there is a large collection of fantasies by William Lawes in MS at the Bodleian in Oxford, and thus Lawes came to his end before his Royal Master, and there are also some pieces by the same composer in a collection

Publications of Commonwealth Time:

1650 English Dancing Master,

1651 Musical Banquet,

1652 Playford Choice Ayres and Dialogues,

Catch that catch can,

Book of new lessons for the Cytherne,

Music's recreation Lyra Viol,

1653 Lawes Ayres and Dialogues,

Michael Easte Instrumental (reprint?)

1654 Introduction to music,

1655 xxxxxxxxxxxxxx,

1656 Locke Little Consort, Children Choir Music,

Gamble (?) Ayres and Dialogues,

1657 Virginal Music by Wilson and Porter Motets and

Dancing Master,

1658 Lawes 3rd book (2 reprints?)

1659 Ayres and Dialogues, Parthenia (3rd edition)

Gamble. Simpson The Division Viol,

huge mass of MSS at Bodleian and British Museum.

which came out in 1662 at the beginning of Charles II's reign, some of which are apparently examples of the instrumental music introduced into the Masque. The taste for this kind of music brought lots of composers into the field of whom the most notable were Benjamin Rogers, who was born at Windsor in 1614, and lived til 1698; Matthew Lock who was born at Exeter early in the century and lived til 1677, and John Jenkins born at Maidstone in 1592 who lived til 1678. The kinds of music which these composers cultivated were mainly fancies and suites. The fancies were peculiarly and specially characteristic of the period, and are supposed to have

see Roger North note
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quite died out in Charles II's reign. The type had to be known for a long while, and was cultivated by the Virginal composers I have told you of in the reigns of Elizabeth and James I. Moreover, that remarkable composer Orlando Gibbons who died just when Charles I came to the throne also produced some solid and sturdy examples for viols. It was a dry form of art ultimately derived from Choral Music being always very contrapuntal in texture but attaining somewhat of an instrumental style towards the end of its time by adopting a more florid and lively manner than would have been suitable for voices. John Jenkins was

Illustration.

Jenkins Fancy

especially famous for his fancies and wrote an enormous number but we cannot with any certainty fill the dates because I believe none of them were published. For the most part they are all very dry. They might have been amusing to play, as they kept the players busy with elaborate part writing, but the subject matter was not interesting and except as illustration of facility in instrumental part writing they had no point to speak of. Jenkins also composed a set of 12 sonatas for two violins and bass in the Protectorate time, and published them in 1660 in the year of Charles II's return; claiming that they were the first works of the kind produced by an Englishman.

Rogers born at Windsor 1614 and lived till 1698.

Illustration of Rogers's Nine Muses

Jenkins also wrote some creditable vocal music such as his Ayres which were published in the Protectorate in 1652. Among the compositions of his which have survived is the popular catch 'A boat, a boat unto the ferry' which still pleases children. The reputation of Benjamin Rogers was more diffused (?) for he was looked upon as one of the foremost instrumental composers on the continent as well as in England. He also survived (?) in the time of the Protectorate, as he composed in 1653 some Aires for violins and organ which were presented to the Archduke Leopold of that time, who afterwards became Emperor of Germany. He devoted himself more to the composition of suites which was a more permanent form of art than the fancies, and one which

Illustration

Locks Suite (little Consort)

Pavans in 4 time

Galliard in 3

I suppose is known to some of you, as such examples as Handel and Bach produced later, and in the line of Suites for stringed instruments the other composer I mentioned, Matthew Locke, was also successful. As the story of the development of the suite is very interesting and important as an example of evolution we must give it a little consideration. At the earlier end of the story we find the idea of grouping dance tunes profusely illustrated by the musical juxtapositions of the Pavaues and Galiards – which were popular in Elizabethan times - and at the other end we have the accepted nucleus of the mature period of the suite, the Allemande, Courante, Sarabande and Pavane; which is the type we find with certain additions almost universally adopted by Johann Sebastian Bach.

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And the interesting point about it is that we can trace almost continuously the whole process of the transition of the Pavane and Galliard to the group of the later time. Almaines and Corants are found occasionally in Elizabethan times and the variety of dance movements available for selection was constantly on the increase in the following century and though in many cases we can't identify them as composers called them many different kinds by the general name of "Ayre". But about the time of the Commonwealth composers used to make all sorts of speculations in combinations of different dances. They contained as many as 9 together at times, as for instance Rogers in his set which he called the Nine Muses, which consisted of nine movements and consisted of a prelude, three ayres, two corantes, one sarabande and two jigs, (one spelt Jiggue, and the other Jigg)

The suites of Gaultier for the lute.

The development of the Suite was in fact a process of selection of the individual dances which proved in experience to be best matched. The old Galliard dropped out, but a singular fact, that the pavane was kept on for a long while and figured, on account of its solid character, as a sort of prelude. And we find it in this position not only in combination with a variety of other ingredients but in connection with a group with a variety of other ingredients but in connection with a group which may vary completely the mature type as cultivated by J.S.B. In this connection Matthew Locke became noteworthy; as he published in 1656 a collection of Suites called 'the little consort of three parts', in which the combination of pieces is quite regular and consists in every case of a Pavan, representing the old order of things, an Ayre, and a Corant and Sarabande representing the later order. We shall find later on that the stereotyped formula was already recognised in Purcell's time.

Viols. 6 strings. The gamba usually

Roger, besides his instrumental music wrote anthems and other church music in Charles II's reign, and among other things he is responsible for having written a vocal piece which is still commonly sung on the top of Magdalen Tower at Oxford at sunrise on May Morning – he having been from 1664 to 1669 organist of that famous College.

Of Locke we shall presently have a good deal more to say as he was one of the most important English composers of his time. Among the instrumental composers we must not omit Christopher Simpson, who is the most important composer of what was called 'divisions' for the viola da gamba. He published in 1659 (the year intervening between Cromwell's death and the return of Charles II) a famous work called 'The Division Violist', or the 'introduction to playing on a ground'. This form of art was in fact a ground bass with variations, and seems to have been much in

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Roger North was born 1653

vogue about that time. Simpson must have been a virtuoso of no mean order for his divisions are full of very complicated double stopping, like Bach's famous chaconne, and also extremely elaborate rapid passages with jumps and shakes and runs(?) and ornaments of all sorts, which make considerable demands on even the technique of our time. The plentiful double stopping was a natural outcome of the physical peculiarity of the instrument, as the strings had to be very flat owing to their number and the bow easily took three strings at a time.

The Protectorate was responsible for the development of the meetings for making music which was the forerunner of our modern concerts. We hear of this going on at Oxford, much in the same way as the meetings of the music club thru(?) in the present day – and it is at these meetings that we hear of the Violinist Balthazar of Lubeck in 1658.

? Illustration of Balthazar

who astonished the natives so much by his agility that they thought his skill almost supernatural; and Antony Wood who describes the impression he made at Oxford, says Wilson who was then Professor of Music jocosely(?) invited the company to see if he had not a cloven hoof! Baltazar left some compositions but they give no proofs (?) of his vaunted technique. But at any rate his powers impressed the people of the time and impelled composers to make their instrumental music more lively(?). We have seen enough in all of this to realise what certainty and interest was displayed in instrumental music in the Commonwealth time. The influences also had effect in connection with the music for the stage. The Puritans were by way of discountenancing stage plays – but people wanted stage entertainments all the same, and in the latter part of the Commonwealth we hear of several entertainments which we thought to be more excusable than the plays, because they comprised a good deal of music, and were more alive to the

In the preface to Purcell's *Fairy Queen* (which is possibly by the composer himself) it is said "That Sir William Davenant's 'Siege of Rhodes' was the first opera we ever had in England...nobody can deny".

This Masque came out first in 1653.

opera. Then in 1656 there was a kind of operatic experiment called 'the first day's entertainment', which was given at Rutland House in London. Later in the same year a work by the poet Davenant(?) called the Siege of Rhodes was performed with music by a lot of composers, such as Henry Lawes, Locke, Cooke, Coleman and Hudson. Then two more operas called respectively 'The Cruelty of the Spaniards at Peru' and 'The History of Sir Francis Drake' which have disappeared – music and all. And then we come once again upon our old friend the Masque in 1659 in the very year of Cromwell's death. This was the Masque 'Cupid and Death', the words of which were by the poet Shirley, and the music by Matthew Lock and Christopher Gibbons, son of Orlando. The MS is at the British Museum and gives us a very good idea of the scheme (?) of such masques. So we may consider it in a little detail.

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It begins with a little overture in three movements scored only in two lines the accompanist being expected to fill in the harmonies. Then the curtain rises and several characters carry on poetical dialogue. Then there is a dance for Cupid Folly and Madness, which is followed by songs and chorus. This is called the first entry. The second entry begins with a ballet and is followed by songs. The third entry comprises ballet and songs and chorus. The fourth entry has a quaint dance representing a Faun(?) courting his mistress – and Nature(?) also enters and recites a sort of declamatory recitative. The same old men and women dance(?), and the entry concludes

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with song and chorus. The fifth entry again begins with several dances – including one for a satyr and apes – Mercury has a long solo, and the xxx xxxx approach to soft music. The xxx xxx dance. Mercury has another long solo and the xxx xxx ascend(?) thrones provided for them to the accompaniment of a grand chorus of eight bars! And so the production(?) ends. From which it is clear that the performance has no human interest or dramatic purpose, but is just a fanciful and artificial product in which allegorical personages carry a purely xxxx dialogue. The performance was repeated in 1659 ~~The performance took places after the great xxxx death~~

The great remonstrance 1641,
impeachment of the five members & Lord Kenilworth
1642,
King's personal attendance at the H of Commons
xxxx, the 5 members 1642,
King sets up his standard at Nottingham 1642,
King beheaded Jan 1649,
And the Act constituting England and the
Commonwealth, May 1649,
Cromwell made Protector 1653,
Cromwell's death 1658,
Richard Cromwell's Protectorate 1658,
Charles II returns 1660, he arrives May 1660.

in the short protectorate of his son Richard, and by May in the next year Charles IInd arrived on the scene and began his perplexing(?) reign. It is as well to remember that though the Civil War and the Protectorate loom large in history, they had in reality taken but a short time; and a large number of the prominent musicians of the time lived through all the troubles and were ready to give the new regime the benefit of their talents. It was indeed only eighteen years since Charles I had given the signal for war and only eleven since he came to his end. But in the meanwhile great changes had come about in Musical Art. Men had so given up their minds to secular forms of art that the old Church style had lost its

A propos of Charles II taste see Roger North p. 103.

William Childe born Bristol 1606. Xxx xxxx Appointed organist of St George's at Windsor 1632. On Charles IIs arrival he was appointed Master(?) of the Chapel Royal and in 1661 Composer to the King. Died 1697, buried in St George's.

Captain Cooke = Henry Cooke Captain's commission in 1642, died 1672.

Christopher Gibbons born 1615. 2nd son of Orlando. Also joined the Royalist army in 1644. Mus Doc by order of the King in 1644. Organist of Westminster Abbey from 1660. Died 1674 and was buried in Westminster cloisters. He wrote fantasies for viols as well as anthems. Is said xxxx more as a performer than as a composer.

hold on people; and the line the King took was not the most likely to revive it. He himself had little taste for things solid and serious but preferred to be amused(?) whether in church or elsewhere; and though he made it his business to return the old establishment of choirs in the Chapel Royal and elsewhere he did not want the old music, but something more in the spirit of the age; which since the beginning of the century had been all for opera and dance music and solo music of all sorts. And with the exception of Christopher Gibbons and possibly Cooke none of the prominent composers were disposed to attempt music in the solid old style. Captain Cooke (as he was called) was appointed master of the Chapel Royal boys, and Christopher Gibbons organist of Westminster Abbey. That quaint (?) character Child and Matthew Locke were made composers to the King, and Henry Lawes had the honour of writing the music

Charles II encouraged the violin.

See Roger North p.98.

Charles I's band (1625) had been 8 Hautboys and
Sackbuts,
6 flutes,
6 recorders,
11 violins,
6 lutes,
4 viols,
1 harp,
trumpeter,
drummer,
and fifer(?).

Humfreys born in 1647 (see next page but one)

The violin bands were considered to be the French mode.

Lulli Mascarades and Music to plays 1658-1671.

Patent giving him exclusive rights to opera

performances 1672. Les Fetes de l'Amour et de

Bacchus 1672. Cadmus et Hermione 1673, Alceste

1674. Last opera 1686.

for the Coronation; and Rogers was made organist of Magdalen. Baltazar was also appointed leader of the King's band of 24 violins – but he died in 1663.

Charles's idea was to develop a new kind of Church Music with solos and instrumental episodes in it, and with that view he chose one of the choirboys of the Chapel Royal called Pelham Humfrey (see over page) who seemed to have a talent for composition and sent him over to France to learn from Lulli how to write Church music in the principles of declamation which were in force in French theatrical music.

Humfreys was sent to France in 1663, aged 16, and came back in 1667 (aged 20), thoroughly imbued with the new style. He was certainly a composer of remarkable powers, and the few compositions which he produced before his early death in 1674 served as the models upon which the important branch of art known as the Restoration Church Music were developed. New experiments always appeal to young minds and very soon several other young composers appeared on the scene, with considerable aptitude for writing

Pelham Humfrey born 1647.

The nephew of colonel John Humfrey a noted Cromwellian. Second xxxx to Bradshaw. He appears to have written several anthems while still a choirboy under Captain Cooke. Sent abroad in 1664 by Charles. Received £200 from xxx xxx money in 1664 £100 in 65 and £150 in 66 under Lulli. In Jan 67 appointed gentleman of the Chapel Royal. On Captain Cooke's death appointed "master of the children" 1672. In the same year made composer in ordinary for the xxx to his majesty. Died at Windsor in 1674. Buried in the cloisters.

He composed much church music and songs, also odes (2) for King's birthday. Was said to play well on the lute.

For the exact day of Purcell's birth is not known but it was certainly in 1658 the year Cromwell died.

Pepys Nov 15th 1667: 'Thence I away home, calling at my xxx and tailors, and there I find as expected W Caesar and little Pelham Humphreys lately returned from France, and is an absolute Monsieur, as full of form and confidence and vanity, and disparages everything and everybody's skill but his own etc etc'.

in the new style. Of Humfrey's standing was John Blow who was born in 1648 and with him was a choirboy in the Chapel Royal probably at the time when the King revived that foundation. He afterwards became organist of Westminster Abbey and an imposing figure in the music of his time. Of the same stature was Michael Wise who too was also a Chapel Royal boy and afterwards organist of Salisbury Cathedral and of St Paul's and a composer of anthems in the new style; and was killed in some scuffle on the streets of Salisbury in 1689. And in the next generation of choirboys the most remarkable of the composers of the group, Henry Purcell, made his appearance. He was just ten years younger than Blow and Humfrey, having been born in 1658 in Westminster. Thomas Purcell his father having been a gentleman of the Chapel Royal – so that music was the tradition of the family. Purcell also became a chorister of the Chapel Royal and is supposed to have got his musical education under Humfrey, Blow and Cooke.

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The Church Music of the Restoration is a very different thing from the old Choral Church music of the time before Charles I's reign; and represents to the full the new taste for solo music, and the lack of taste for the solid and dignified old style. Charles II's own taste happened to fit in exactly with the tendencies of the age and fostered the aspirations of composers to be up to date. So the composers set their biblical words in a declamatory style and reduced their choral efforts to a minimum. They did not go in for tune (?) much but rather for an expressive kind of recitative with simple chord accompaniment on the organ. The declamation is often fine and expressive

Thought the date is not given as the recognized admission of violins with church, it is clear they were used before as Evelyn speaks of them in 1662. See Roger North p.98 note.

but the verse anthems are for the most part wearisome for lack of variety and artistic resource. This new style was too limited as yet to afford composers much scope. As time went on Purcell certainly developed artistic resource and widened his scope of variety, especially when violins were introduced into churches in 1674, the year in which Humfrey died. No doubt at first the actual resources of the choir were limited; as choral singing had gone out of favour and it was not possible to develop a good choir of boys and men at a moment's notice. So this afforded an extra influence in the direction of solo singing. But after a time wider efficiency was attained, and Purcell in the latter part of his life could afford

N.B. the secular episode preceded Purcell's more important time as a church composer.

Illustration

Locks Tempest Music

to write anthems on a big scale for big court functions with big choruses and long solos and orchestral accompaniment. We must take things in the order of their occurrence and this secular episode in Purcell's life no doubt exercised some influence on the character of his works for Church Services which he wrote later in life. So we must turn aside to consider this sphere of art, along side the revival of church music came a keen revival of stage plays as was natural with such a gay monarch as Charles II at the head of things and he a Stuart. Our old friend Lock was much to the fore in this connection and in 1670 he wrote some music for a performance of The Tempest some of which is well worthy of consideration. Most notable indeed is an experiment in dramatic instrumental

Illustration

Song from Psyche

Music, in the shape of a "Curtain tune" or entr'acte which for all its crudity is highly interesting. As it endeavours[?] without resorting to the familiar device of counterpoint to express a dramatic idea, quite on the same sort of ? as our modern programme music. Lock also produced in 1675 a work which goes by the name of 'the English Opera or the vocal Music to Psyche, with the instrumental Music therein intermixed". It is much on the lines of the Masques having very little human interest. It treats of the loves of Cupid and Psyche, with masquelike artificiality, and contains characteristically stylish songs & imitation and some short choruses and some instrumental music & dances. Lock reveals a inimitable instinct for

Lock died 1677

See next page but one

music for the stage and prefigures in this work the type of diction and treatment and scheme which was later on adopted by Purcell himself. Lock is peculiarly English in his excellence(?) and crudities and under more favourable conditions might have made a considerable mark as a composer. He might have been to some extent influenced by the French style of the time; but it is well to remember that at this time Lulli was only just beginning his operatic career, so there was not very much to draw upon in that direction; except in the Mascarades of which Lulli had produced many examples before his true operatic career began in 1673. Psyche was the last of Lock's works on a large scale and he died in 1677- and Purcell's theatrical career overlaps by one year and he began his successful connection with the theatre by writing music for several plays in 1676- such as Epsom Wells, Abdelazar and the Libertine. It is indeed as early as this that he showed his true mettle in such a song as the well-known

Sept. 2nd 1666 : "River full of lighters and boats taking in goods, and food(?) goods swimming in the water; and only I observed that hardly one lighter or boat in three that had the goods of a house in but there was a pair of 'virginalls' in it."

‘Nymphs and Shepherds’ which was written for the Libertine. For some time Purcell’s musical work centred(?) in theatre music. He wrote incidental music for several plays in the years immediately following this auspicious beginning such as the music for ‘Timon of Athens’, ‘The Virtuous Wife’ and ‘Theodosius’(?) and in 1680 he made his first experiment in opera, in ‘Dido and Aeneas’ and a remarkable experiment it is. For this occasion he somewhat departed from the Masque tradition and treated a more or less human story with sincerity and directness. Introducing trumpet solos and expressive solos and expressive recitatives as well as a profusion of choruses. It stands as the first example of a serious attempt to grapple with the problem of English opera – and this feature of the choruses marks the traditional English trait and is all the more perplexing when the traditional story is considered that the work was written for Mr Josias Priest’s boarding school for young ladies at Chertsey (?) – for the choruses require well qualified singers including basses and tenors. Nothing is ascertainable about the conditions of the performance or the effect it produced – only the work remains as one of the most

The chronology on the previous pages is all wrong. The incidental music for various plays appears to have been written for revivals not for the first performances. If he wrote the Macbeth music it must have been when he was 14. One of the first compositions which can be located is an elegy on the death of Matthew Lock which he wrote in 1677. And it seems probable that he was writing anthems as early as this time. We can't say much for certain about the dates of his compositions till later. He was appointed organist of the Chapel Royal in 1682 and the first of his compositions which were printed were "sonatas of three parts" in 1683. To which there is a preface. The first of several Odes on St Cecilia's Day was written in 1683. It is also certain that he was writing incidental music to plays from 1680, ~~though the dates given are all wrong~~. Theodosius and the Virtuous Wife are among the earliest to be xxxx by him in 1680. Dido and Aeneas was written between 1688 and 1690.

notable of Purcell's achievements. The scheme does not derive much from French models, and though it is permeated by the English qualities of diction which was met with in Lock's work, the ground scheme is evidently the product of Purcell's own singular brain. Not the least remarkable is Purcell's gift of using harmony as a means of expression. Neither the French nor the Italians had troubled themselves much with harmonic effect, that is with the use of characteristic and striking chords as an element of expression. This is within the higher gift of Northern races (?) and Purcell instinctively resorted to it especially in the famous ground bass song for Dido at the end of the work "remember me but ah forget my fate". Soon after the composition of Dido and Aeneas Purcell's energies were drawn away in the range of Church music and Odes for court occasions. As he was appointed organist of Westminster Abbey in 1680 and naturally took full advantage of his opportunities. At no time in the history of English Church Music were the opportunities more favourable

1662. Dec 21. Evelyn: One of his Majesty's chaplains preached; after which xxxx

The earliest published compositions of Purcell seem to be the songs included in Playford's 2nd set of Ayres and Dialogues printed in 1679. His Ode on the death of Matthew Locke is the last number in this set of 1679.

for as has been said orchestral instruments were introduced in to the Royal Chapel in 1674 and by the time Purcell gave himself to this branch of art choirs had been developed to a considerable point of efficiency and great latitude was allowed in the attempt to make the church music lively and assuring(?) rather than devotional(?). At no time has the proportion of instrumental music in big institutions been so great – and a great deal of is quite secular in style and form. Some of the movements being of such moderately dancing quality as minuets, though not so called. We must remember that Charles did not like instrumental music which had not good rhythm to which he could keep time with his hand – and we may be quite sure that members of the court who attended services with Royalty would have quite fallen in with such a taste. But all the same Purcell was very much in earnest and occasionally hit upon quite a firmly devotional mood. Moods which were freer in quality than we could find anywhere at that time except perhaps in Germany. This freer side of the English disposition is indeed much happily shown in such passages –

Blow was appointed organist of Westminster Abbey in 1669, sworn in as gentleman of the Chapel Royal in '74 and succeeded Pelham Humfreys as master of the children in that year. Blow vacated the organistship of Westminster Abbey in 1680 so making way for Purcell.

It is easy to see that the expansion of Church Music has relation to the development of the form of art which now began to come into prominence, and are very characteristic of English taste. For it was about this time that such forms as secular cantatas and secular odes began to be much in vogue. Such works were often required to grace Court functions, and other composers as well as Purcell were called upon to supply works for such occasions. The year in which he was appointed organist of Westminster Abbey he had to write an ode of welcome for His Majesty's return from Scotland, and another on his return from Windsor – a very arduous journey no doubt in those days.

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Again in 1681 he wrote an Ode for the King 'Swifter
Isis, swifter flow'. In 1682 he had to compose an Ode
in honour of the King's return from Newmarket! And
music for the Lord Mayor's show. And in the next year
1683 he wrote 3 of his many odes for the festival of St
Cecilia; and an ode in honour of the marriage of
Prince George of Denmark to Princess Ann. And in
1684 an ode of welcome for the King at his return to
Whitehall after a Summer Progress. And that brought
him to the end of his duties for Charles II. As that
flighty and puzzling gentleman died early in 1685 and
was succeeded by James II whereupon Purcell was
called upon to compose

According to universally accepted record Purcell had the honour of exerting some influence in the famous revolution(?) of 1688. For the tune Lilliburlero which is attributed to him is one of those rare examples that took possession of a party and inspired them to xxx deeds. The famous historian Bishop Burnett of Williamston(?) writes of it as follows “a foolish ballad was made at that time treating the papists especially the Irish in a very ridiculous manner”.

anthems for the coronation, The Lord is Inditing, on a grand scale. And also again another Royal ode in honour of his new master. James of course did not envision anything like the influence on music that his royal predecessor had done – he merely accepted the new order of things which had become established, and gave Purcell plenty of work in writing music for occasions which the court people thought important. But his service under James II was of a short duration. For that monarch proved himself quite impossible and the country after the short experience of a little over three years had to get rid of him and he departed for foreign shores in December 1688 – and his brother in law William of Orange took over the kingship in virtue(?) with his marriage to Mary, Charles I's

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eldest daughter. Purcell was not disturbed in his office by the change in the Monarchy and had to write music for the new King's functions, beginning with an Ode in Commemoration of the accession of William and Mary, and it was in the latter part of his life that so much of his finest and richest and maturest works was produced. Many of these were in the form of cantatas and odes. Such as the Yorkshire Feast Song of 1689. In 1690 he composed an Ode for the Queen's birthday – 'arise my muse' - and one in honour of King William beginning 'sound the trumpet'. So it is obvious the change in the Royal representatives made no difference in his duties. In 1690 he also produced one of his most imposing works, Dioclesian, which is a sort of Opera abounding in solos and dance tunes, and choruses. Purcell appended a dedicatory preface some of which is worth noticing as it embodies his views on the state of music in this country. He says 'poetry and painting have arrived at this perfection in our country; Musick is yet but in its Nonage, a forward child that gives hope of what it may be hereafter

There is a complete masque in Dioclesian

in England, when the master of it shall find more encouragement. 'Tis now learning Italian, which is its best master, and studying a little of the French air, to give it somewhat more of gaiety and fashion. Thus being farther from the Sun we are of later growth than our neighbour countries and just be content to shake off our barbarity by degrees. The present age seems already disposed to be refined (?) and distinguish between wild fancy and a just numerous composition". The work was produced at the Queen's Theatre in 1690 – and one of the newspapers of the day said 'it satisfied(?) the expectation of the court and city, and got the author first reputation.' In the year following, 1691, Purcell produced another important operatic work, King Arthur. The words of which were written by Dryden. The work contains a vast lot of music and some of Purcell's best known things. Such as the famous solo and chorus 'come if you dare' and the song 'Fairest Isle', but it was in some senses a retrogression from the position of Dido and Aeneas, as the music is mainly incidental. That is the essential dramatic part of the libretto is when

In the year after King Arthur Purcell produced yet another opera which has generally been overlooked. The Fairy Queen which was based upon Shakespeare's A Midsummer Night's Dream seems to have been produced in 1692. The Gentleman's journal of May 1692 chronicles that "the opera of shich I have spoken to you on my former xxx has at last appeared. And continues to be repeated daily; it is called the Fairy Queen. The drama is originally Shakespeare's the music is distinctive (?) and extraordinary (?). I have heard the dances commended and without doubt the whole is very entertaining." A report in Roscius(?) Anglicanus in 1708 says 'The Fairy Queen' made into an opera from a comedy of Mr Shakespeare's. This in

set (?) but the music is confined to the accessory (?) matter – which is much more on the lines of the Masque and takes no share in the dramatic development or human interest of the play. The report of the performance of the time says ‘the play and the musick pleased the court and the city, and being very well performed ‘twas very gainful (?) to the company’. King Arthur was apparently neglected for an immense time, but it was revived nearly 80 years later in 1770 at Drury Lane Theatre and with great success. And since that time it has often been performed and is looked upon as one of the finest of Purcell’s achievements. The Fairy Queen was the last work of Purcell’s on the scale of an opera. But he wrote music for several plays afterwards on such a large scale that they amount almost to the degree of importance of Opera. Such was the music to the Indian Queen which contains a famous bass solo “twice (?) ten hundred deities”, which he wrote in 1692

ornaments was superior to the other two (Dioclesian and King Arthur) especially in Cloatho for all the singers and dancers scena machines and decoration(?), all most profusely set off and excellently performed chiefly the instrumental and xxx part composed by the said Mr Purcell and dancers of Mr Priest. The Court and Town were wonderfully satisfied with it but the expense setting it out being great, the company got very little out of it.”

Xxxx writing. Some of the songs were published. And various incomplete versions were known to exist – but the score was lost and was advertised for as long ago as 1700 and it was not till quite a short time ago that the complete score was found in the library of the RAM (1901) it had been left to them by one xxxx about 1837. But they were quite unaware they had it till apparently someone came across it by accident. ~~It had been advertised for as long as 200 years ago.~~

A good deal of the RAM score is actually in Purcell’s writing! The work contains some of Purcell’s brightest music especially the little overtures to dances. And there were ballets for xxxx green men and fairies and songs and choruses, much in the lines of a Masque.

and the music to Don Quixote which is in three parts, the two first of which were written in 1694 and the last part in 1695, which latter contains a famous scena for soprano “from rosie (?) bowers (?)” which is said to have been his last composition. In 1694 he also produced his famous ‘Te Deum and Jubilate’ in D with full orchestral accompaniment for the Festival of St Cecilia. This is among the best known of his works, and was performed annually at the Festival of the Sons of the Clergy(?) until Handel came on the scene and his famous Utrecht Te Deum took its place. In 1694 Purcell also composed the famous anthem ‘Blessed is the man’ and ‘thou knowest Lord’ for the funeral of Queen Mary. The range of Purcell’s work is among the most surprising

Purcell carried these curious forms of art the Dialogue and the Monologue to almost the highest points they are likely to reach and considering the crudity of the earlier examples the amount of xxx and effort he got into them is quite astonishing. Of this class are the famous song 'Mad Bess of Bedlam' and Jobs curse(?) and Saul and the Blessed Virgin's expostulation. All containing remarkable dramatic and expressive points.

of his qualities, and his instrumental music is almost as remarkable as his music for the church and the theatre. He was very early in the field of attempting chamber music for strings and for harpsichord. His first set of sonatas for strings was published in parts as early as 1683 the very same year in which Corelli brought out his op.1. So he could in no way have been indebted to that composer as a model. And considering the background state of that branch of art before Corelli's time it is rather difficult to divine what his models were. He however preferred to follow Italian models and also undoubtedly surpassed them. Some remarks made by him in the preface to this collection are worth taking note of as they illustrate his attitude of mind. He says "I shall say but a very few

These contain the famous Golden Sonata which was
looked upon as one of the finest examples of this
branch of art for many years.

things by way of Preface concerning the following book and its author: for its author he has faithfully expressed a just imitation of the most famed Italian Masters; principally to bring the seriousness and gravity of that sort of music into vogue and reputation among our countrymen, whose humour 'tis time now should begin to loath the levity and balladry (?) of our neighbours. He goes on to "warrantably (?) affirm that he is not mistaken in the power of Italian notes, or to the eloquence of their composition which he would recommend to the English Artists." He produced also another fine set of such suites in the latest year of his life and they were published after his death. They are just in the lines accepted in those days – of the type mainly in the sonata da

Mr Locke's little suites in the Melothusia(?) and the
name of the other composer who produced similar
works.

Chiesa with the fugal canzona and serious movements of that type distributed in alternations of the subjects(?) like modern sonatas but of totally different intrinsic qualities. Leaning, like Bach, in the direction of contrapuntal lines and showing no trace of anticipation of classical types of sonata order. Purcell also wrote a number of suites and other pieces for the harpsichord – following out the lines of recent English composers in that branch of art. His widow brought out a collection of Sad (?) suites in 1696 which are singularly regular in the introduction of Allemandes Courantes and Sarabandes for the times when they were written in, and many having bright little preludes. They generally anticipate the texture and manner of J S Bach. He also published a collection of little independent pieces called Musick's Handmaid in 1689. In which collections are just varieties of little types including Harmony's (?) Dainty(?) ground bass movement and a versio of the famous tune Liliburlero.

John Banister 1630 -1679.London Gazette dece 20th
1672: “These are to give notice that at Mr John
Banister’s house, now called the Music School over
against the George Tavern in Whitefriars this present
Monday will be music performed by excellent
masters, beginning precisely at four o’clock in the
afternoon, and every afternoon for the future
precisely at the same time.” Banister wrote an opera
Circe xxx and suites.

In this connection it is worth noting the beginning of our modern chamber concerts. They were probably the outcome of the music meetings which became frequent in the time of the commonwealth. The earliest of such concerts are said to have been those initiated by John Banister, leading English violinist of his time, who was at one time leader of Charles II's band. He began giving concerts in a large room in Whitefriars in 1672. Another series of similar concerts which went by the name of the 'music meeting' began in rooms in Viliers Street in 1680. And it was probably about that time that Norman Britton the Musical Small Coal Man (?) began his weekly concerts on his ship in Clerkenwell, which were in later days attended by Handel himself who performed at them, and attracted a considerable crowd (?) of musical amateurs. From such things it is clear that music was much cultivated and appreciated in this

Note particularly Blow, interesting music for the masque of Venus and Adonis. Masque for the entertainment of the King. Mr Squire first noticed it. It was never printed till recently. The first performance must have taken place between 1680 and 1687. Xxxx Mrs Mary Davies took the part of Venus and Lady Mary Tudor (?) that of Cupid. As she xxx the name of Tudor in 1680 and married Lord Derwentwater(?) in 1697.

country in the latter part of the seventeenth century, and through the possession of such a remarkable genius as Purcell it was making great strides. But unfortunately his wonderful career was cut short. For he died on November 21st 1695 at the early age of 37, and from that day the musical output from this country dwindled, and was finally extinguished as a national product by the arrival of Handel on the scene in 1711, when the taste of the nation gravitated towards Italian Opera and its necessary (?) characteristic qualities evaporated, and from that time forth our composers were little better than imitators of foreign style, except in the lower walks of the art. Our old friend John Blow remained and was appointed to the organistship of Westminster Abbey in succession to Purcell. Blow was an excellent composer and one who followed the same genuinely English lines as Purcell. He wrote besides some musically fine anthems several odes for St Cecilia's day the last of which came out in 1700. He also brought out some excellent lessons for the Harpsichord in 1698, and a collection of interesting songs under the title of *Amphion Anglicus*(?) in 1700, and he died in 1708 and was buried in Westminster Abbey.

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